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FOR THE ARTS

A PUBLICATION OF THE CANADA COUNCIL FOR THE ARTS

ISSUE 15 SUMMER 2003



Canada Council
for the Arts

Conseil des Arts
du Canada

Canada

In its most recent issue, there are pieces about or by Günter Grass, Michael Ondaatje, P.K. Page, Amos Oz, Marie-Claire Blais, John Berger, Somerset Maugham and Zalman Yanofsky, former guitarist of The Lovin' Spoonful. This class menagerie belongs to the Canadian literary journal *Brick*, which this year celebrates its 25th anniversary. The American writer Russell Banks says *Brick* is "one of the best, if not the best, journals of ideas published in the English-speaking world – a gathering of ideas from writers who think, and thinkers who write.... As my mother ... used to say of my more vivid friends, *Brick* has character."

CANADA'S SMALL MAGAZINES: BUILDING A CULTURE BRICK BY BRICK

Brick is among 102 literary and art magazines supported this year by the Canada Council. Six in ten of the magazines are literary; most of the rest focus on the visual, media and performing arts. The \$2.7 million in support – important for operations that scramble daily for their existence – translates into 770,000 readers, Canadians who might not otherwise be exposed to a little corner of their country's arts scene.

The support also allows a delicate artistic ecology to take root and grow. Essentially, the connections promoted are those between artist and audience. But through the dedicated and talented work of writers, artists and a host of brave and beleaguered editors and magazine professionals, the support helps the country's culture flourish.

Among the 30 French-language magazines supported by the program is *Cahiers de théâtre Jeu*, a survivor in the fragile and fast-changing world of cultural journalism (it recently published its 100th issue). *Jeu's* beat is theatre, but one broadly defined. It covers the rich and innovative world of Quebec theatre, but also embraces dance, storytelling, performance, improvisation, etc. Recent themes have included how a theatre works, the Festival de théâtre des Amériques and a retrospective of the theatre of the fifties.

In Halifax, there is *Arts Atlantic*, the only magazine on the East Coast that interprets the Atlantic region's visual arts to national and international audiences, and offers an Atlantic perspective on artistic and cultural issues. *Arts Atlantic* marked its 25th anniversary recently by winning a best cover award from the Canadian Magazine Publishers Association.

BlackFlash is nestled in the thriving Saskatoon arts scene. It is, in its own words, "part academic arts journal, part artists' book, and beat zine." Its focus is photo-based and electronic arts from a Prairie perspective. It is also Saskatchewan magazine of the year, recognized for its art direction and design.

There are many others, enough for all tastes: the provocative literary review *subTerrain* (Vancouver); *Rice Paper*, which showcases the art of Canadians of Asian origin (also Vancouver; see *For the Arts* # 13); *On Site Review* (Calgary), whose mandate is emerging architecture; the critically-acclaimed *Border Crossings* (Winnipeg); the comprehensive *Dance Current* (Toronto); *Virages* (Toronto) and the writing of Ontario's francophone community; *INTER, art actuel* (Quebec City), focusing on interdisciplinary artistic practices; *Cinema Scope* (Toronto), whose mandate is independent film; and *Circuit* (Montreal), which covers contemporary music.

THE FESTIVAL CIRCUIT: THE BEST OF THEATRE FROM HERE AND FROM AWAY

The tenth edition of the Festival de théâtre des Amériques (FTA), which took place in Montreal this past spring, attracted some 37,000 spectators to 23 plays by 338 performers from the Americas and Europe. This biennial festival not only consisted of 105 performances, 60 of which were totally sold out; it also featured staged readings and meetings with theatrical artists, thinkers and associations, as well as a range of other activities that combined theatre and cinema, theatre and literature or theatre and education.

However, over and above the bare statistics of years, performers, spectators and so on, the success of the event was very much based on its stimulating and masterful use of a theatrical space that was open to innovative works by creators from all over the world. As a partner from the festival's inception, the Canada Council has played a strong supporting role in: bringing to fruition a considerable number of co-productions and national or international exchanges; facilitating the emergence of new Canadian authors (especially in the festival's *Nouvelles Scènes* program); and promoting Canadian theatre in all its diversity. This year, Council support enabled audiences to enjoy the varied dramatic pace of three Canadian works: the Aboriginal play *Burning Vision*, by Marie Clements, the hi-tech fantasy *Noirceurs*, by Marie Brassard, and a great moment in contemporary Canadian theatre, Robert Lepage's *La trilogie des dragons*.

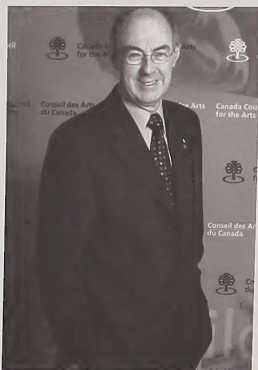
On the Toronto scene, the Council also supports the World Stage International Festival at Harbourfront. At this year's edition, companies from England, Belgium, Scotland, the United States, Poland and many parts of Canada performed a collection of shows that theatre critics variously described as "remarkable," "brilliant," "intelligent" and "irresistible." Operating in the cradle of Canada's cultural diversity, World Stage encapsulates the unique character of each culture it features. This year, it was South Africa's turn to be centre stage, and audiences warmly applauded the dazzling, multidisciplinary performances from the Rainbow Nation.

Well-established Canadian festivals like these have been remarkably successful over the years in showcasing the unin-

hibited character of contemporary Canadian theatre to the rest of the world. Meanwhile, a brand-new festival, Magnetic North, is dramatically exposing national audiences to the broad panoply of contemporary Canadian theatre from St. John's to Vancouver. Launched in Ottawa in June, Magnetic North has shown that there is nothing novice-like about its artistic performances. Conceived in a refreshingly participatory spirit, Magnetic North has already made a splash on the cultural scene. In addition to its afternoon and evening performances for both young and older audiences, it also offered: a parallel program of talks by theatre celebrities in the morning; discussion sessions at noon; workshops and meetings with performers in the late afternoon; and a "marketplace" where craft professionals, agents and presenters could mingle from the early morning to the wee hours of the next day. Mindful of the need to circulate and promote artistic excellence, the Council supported this new festival dedicated to English-language dramaturgy from its founding (as it has supported its French-language counterpart for the last three seasons, the Festival de théâtre des régions). Magnetic North showcased the puppeteers of the Old Trout Puppet Workshop from Calgary, Karen Hines and her one-woman performance as the indescribable character Pochsy from Toronto, and the Alberta troupe One Yellow Rabbit Performance with its English translation of *Chant du dire-dire*, by Quebec playwright Daniel Danis. All these shows gave festival-goers a unique opportunity to appreciate the eclectic talents of contemporary Canadian artists and to see how Canada's geographical immensity is given theatrical expression. Next year, Magnetic North takes up residence in Edmonton.

**CANADIAN FESTIVALS HAVE BEEN REMARKABLY SUCCESSFUL IN
SHOWCASING THE UNINHIBITED CHARACTER OF CONTEMPORARY
CANADIAN THEATRE TO THE REST OF THE WORLD.**

From above: *La trilogie des dragons*, by Robert Lepage. *La Machine* and the Festival de théâtre des Amériques (photo: Erick Labbé). *The Unlikely Birth of Jesus*, Old Trout Puppet Workshop, Magnetic North Theatre Festival (photo: Jason Stang). *La Bibliothèque ne meurt plus* (photo: Erick Labbé). *Carbon 14*, World Stage (photo: Stéphane Gauthier). Karen Hines in *Chant du dire-dire*, by Daniel Danis. Magnetic North (photo: Gary Mulvihill). Karen Martin in *Acety South*, by Linda C. Smith and Ben Renshaw. *Supercy* (photo: World Stage). *Midnight* (photo: Midland Cooper). Marcus Harrold and Eden Wells. In *Burning Vision*, by Marie Clements. *Rumble* (photo: urban ink productions). Festival de théâtre des Amériques (photo: Théo Matheson).



John Hobday on the Canada Council's strategy to sustain artistic excellence

CRITICAL CHALLENGES

Since my appointment as Director in January, we at the Council have focused our attention closely on identifying and responding to some critical challenges in the arts.

First and foremost is funding. Arts organizations are not adequately funded. Their earned revenue and public and private funding are insufficient for administrative and artistic stability and sustainability. I marvel at the quality, adaptability and ingenuity of our creative artists and the equally creative people who manage the country's performing arts houses, museums, galleries, artist-run centres, publishing houses, etc. Theirs is a difficult working environment, made all the more challenging by the fact that the Council (through its juries) can fund barely four out of ten of the 15,000 applications that it receives each year. (Applications from artists have grown by 50% in the last six years.)

Second is the issue of retaining and increasing audiences. This is critical to the future of arts organizations. This challenge is especially crucial at a time when arts education in our schools is in decline and competition from other leisure-time activities is growing. Developing and sustaining audiences, then, is fundamental.

Third, the continuing under-resourcing of the not-for-profit arts sector has a very negative effect on the management of arts organizations. The managers, marketing and development specialists, etc.—the "critical connectors," as I call them—are crucial in bringing the work of artists to audiences. It is vital, then, to recruit, train and retain the highly skilled management personnel necessary to attract, and indeed compete for, audiences.

BUILDING CAPACITY

In the months ahead, the Council will apply all its imagination to addressing these challenges. It will work with arts organizations

to build the capacity that can ensure excellence in all aspects of their work: artistic creation and production, governance, management and fiscal health. Unless all of these are in good working order, our organizations will find it increasingly difficult to serve their communities. Canada's leaders in the arts need also to be advocates, not only for their own organizations, but for the arts in Canadian society as a whole.

We must work at how best to address these issues and collaborate more closely with funders—at all levels of government (federal, provincial, territorial, municipal) and in the private sector—by fostering sustained excellence in the broad community of arts organizations. In addition, we must continue to play a leading role in responding to the special needs of artists and arts organizations in Canada's growing culturally-diverse and Aboriginal communities.

WORKING TOGETHER

The persistence and dedication of artists, creators, arts managers, trustees and volunteers in sustaining high-quality work will be my personal inspiration in the period ahead. Together we must put Canadian talent at the forefront of galleries, theatres, dance stages, concert halls, libraries and bookshops—in Canada and around the world. Together we must underline the remarkable achievements of Canadian artists and show how they contribute to the life of each community. Together we must place the arts at the heart of the agenda for strengthening both the concept of "creative cities" and the rapidly emerging and dynamic creative sector that is crucial to the social and economic future of Canada.

I look forward to working with all Canadians who share my passion for the arts and my conviction of their importance to our society, and to making this vision a reality.

The artist plays a key role in society. The performer, the visual artist, the video and media artist, the writer, all are the embodiment of the creative vitality that gives life to our cities and communities. The Council's strong commitment to artists, creators and arts organizations is among its most cherished values.

A more detailed elaboration of the ideas contained in this article can be found in a speech given by Mr. Hobday to the Chalmers Conference of the Canadian Conference of the Arts in Ottawa on May 22, 2003. See: www.canadacouncil.ca/news/pressreleases/

YOUNG PEOPLE'S THEATRE: APPLAUSE ! APPLAUSE !

For a long time now, artists and arts organizations have been talking and hearing about the need to develop new audiences in order to sustain cultural growth. While this has been going on, the producers of young people's theatre have shown they can 'walk the talk.' Indeed, the success of youth theatre, with its high-quality scripts, ingenious staging and dynamic acting, has not only attracted increasing numbers of the younger generation—from toddlers and young children to teenagers and young adults—but also more and more adults as well. Recent youth theatre productions in Canada have eloquently shown that, ultimately, there is no such thing as one kind of theatre for young people and one for their elders—there is only 'theatre,' and 'good theatre' at that! This good news story is very much the work of a collection of companies, producers and performance spaces devoted to youth theatre. This eclectic group includes Youththeatre and Maison Théâtre in Montreal, the Manitoba Theatre for Young People in Winnipeg, the Lorraine Kimsa Theatre for Young People in Toronto, the Green Thumb Theatre in Vancouver, as well as the many major international festivals that are held in places like Calgary, Edmonton, London, Montreal, Mississauga, Jonquière, Toronto and Vancouver.

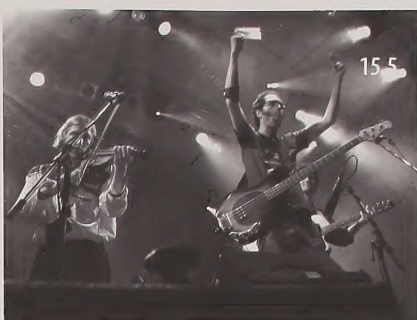
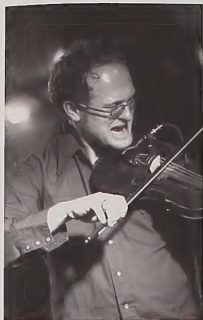
Clearly, these young at heart are as worthy of support as their counterparts in so-called adult theatre. It was for this reason that three years ago, in collaboration with the Soirée des Masques in Montreal, the Dora Mavor Moore Awards in Toronto and the Jessie Richardson Awards in Vancouver, the Canada Council created three youth theatre awards to celebrate excellence in youth theatre in Canada. These awards are now a recognized

part of the Canadian theatrical landscape, and the list of winners for 2003 reflects the versatility and creative exuberance of the current crop of youth theatre productions. In Montreal, Théâtre le Clou not only won the Council's Theatre for Young Audiences prize for Francophone productions with *Au moment de sa disparition*, it also won two additional Masque awards from the Académie québécoise du théâtre—for original text, by Jean-Frédéric Messier, and for direction, by Benoît Vermeulen. In Vancouver, NeWorld, which promotes cultural diversity, and Leaky Heaven Circus, which cleverly breaks the conventional rules of artistic creation, won with their contemporary staging of Shakespeare's Celtic legend, *King Llyr*. The third Young Audience award went to the Carousel Players in Toronto for *Potty's Coke*, by Tim Webb, Claire de Loon and Max Reinhardt. In the last 30 years of its existence, this group has performed in front of over two million students, teachers and family members.

Despite its intense activity and remarkable growth, youth theatre in Canada has also been taking the time to think about its future. At a meeting in Winnipeg in November 2002, representatives of young people's theatres recommended that a national network be created to facilitate the exchange of information on artistic practices, theatrical management, performing, touring and joint projects. Council representatives at the meeting expressed their commitment to working with both the youth theatre community and the Department of Canadian Heritage to bring this about. Young people's theatre in Canada has definitely shown that it has come of age!



Berry Judd, in *Potty's Coke*, by Tim Webb, Claire de Loon and Max Reinhardt, Carousel Players. Photo: Stephen Dominick



Sonic Weavers tour European music festivals

Six Canadian groups and solo artists performed on the stages of major European world music festivals this summer. The *Sonic Weave* tour featured the professional roots and world musicians Kid Koala, Tanya Tagaq Gillis and Michel Deveau, Alpha Yaya Diallo, Zubot and Dawson, Tasa, and Les Batistes. They visited 12 festivals and venues in Germany, Poland, the Czech Republic, Italy and Austria in 17 days, from June 28 to July 14. Organized by the Canada Council's Outreach Office, *Sonic Weave* was designed to promote Canadian musicians to foreign

markets and audiences. The six acts, selected from among 284 entries in a nation-wide competition, are a cross-section of the unique Canadian sound in folk and world music, one shaped by the many cultural and linguistic influences that define Canada today. While in Europe, the Sonic Weavers attracted widespread interest from the media, promoters and festival organizers. They performed before live audiences of some 80,000. Here's a glimpse of life on the road for the Canadian troubadours (for more, see www.sonicweave.ca):

From upper left: Jesse Dawson of Zubot and Dawson in Bremen, Germany; Shruska Ghosh on the sarangi, guest artist with Tasa, in Bremen; Jocelyn Guilmette, and Todd Picard of Les Batistes in Rudolstadt, Germany; Tasa (Karl Halmppf) and Ernie Toller, John Gossick, Alan Werberington, Chris Gertner and Shruska Ghosh, in Rudolstadt; audience in Wolfsburg, Germany; Tasa's Werberington and Halmppf arriving in Hannover; Tanya Tagaq Gillis in Oldenburg, Germany; Jocelyn Guilmette of Les Batistes in Berlin; Karl Halmppf of Tasa in Rudolstadt; and Kid Koala in Wolfsburg. Photos: Ingrid Maharg Photography.



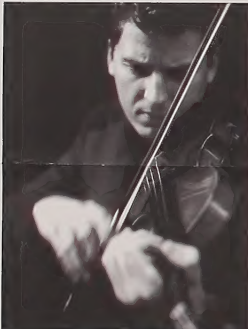
Molson Prizes recognize two extraordinary careers

One day, history will have special words of praise for Janice Gross Stein and Walter Boudreau. She is the Belzberg Professor of Conflict Management at the University of Toronto and Director of the University's Munk Centre for International Studies. He is a musician-composer as well as conductor and artistic director of the Société de musique contemporaine du Québec (SMCQ). Both of these illustrious individuals have been awarded the Canada Council's Molson Prizes for 2003. The \$50,000 prizes are offered by the Council in recognition of lengthy, outstanding contributions to cultural and intellectual life in the arts and the human sciences. As the world entered the new millennium a few years ago, Walter Boudreau was commissioned to write a symphony for the 21st century, a project partially supported by the Council. In addition to Boudreau, *La Symphonie du millénaire* involved composer Denis Bouliane and the SMCQ, 19 other composers, 15 ensembles, 333 musicians, 2,000 bell-ringers directed by 5 conductors, 15 church-tower bells, a number of great organs, a set of 56 chiming bells and 2 fire trucks. As the composer of some 50 works for orchestras, ensembles, soloists, films and ballets, Walter Boudreau has already received widespread acclaim and a number of major awards. During his career, Walter Boudreau has acquired both a national and international reputation for his compositions in the anti-conformist fields of jazz, contemporary music, structuralism, rock and even mathematics. For more than 30 years, the Canada Council has been a background accompanist to Walter Boudreau and the SMCQ in their explorations of new musical worlds. During the war in Iraq, CBC Television brought in Janice Gross Stein as an analyst to give the general public key insights into the conflict. Undoubtedly one of Canada's most distinguished intellectuals, Gross Stein (in the words of the jury) "uses theory, not as an end in itself, but as a means of helping people think intelligently about critical public policy and social issues." She is the author of an imposing number of books and articles, a member of the Royal Society of Canada, a leading actor in peacemaking efforts in various parts of the world, a winner of the Merzhon Prize for her outstanding contribution to public education, and a member of several major advisory groups, including the Committee on International Conflict Resolution of the National Academy of Sciences in Washington, D.C. and the Committee on International Security of the American Academy of Sciences. The Molson Prize is bestowed as a token of the Canadian public's immense appreciation of her work.



Canada Council Chair Janice Gross Stein with Molson Prize winner Walter Boudreau. Photo: Richard Dubois

NEWS AND UPDATES



David Leavelle/Arts and Letters Festival, Photo: Pierre Kankara

community relationships and capitalization as key to addressing the challenges faced by Canadian orchestras. The report, *Soundings*, reflects recurring themes raised during stakeholder meetings and in the written surveys that were part of the preparation of the report. The Council's music head Russell Kelley quoted from the document: "This report is the result of positive action in an industry riddled with pessimistic news." *Soundings* formed the basis for the discussion panels at the annual conference of Orchestras Canada, June 5-8 in Toronto and will now play a role in the development of a blueprint for creating a better future for orchestras in Canada. It is a collaborative initiative of Orchestras Canada and the Canada Council for the Arts, with support and involvement from the American Federation of Musicians, the Organization of Canadian Symphony Musicians, a representative of managers of major orchestras and the Samuel and Saidye Bronfman Family Foundation. See www.oc.ca.

Calgary architect Andrew King has won the Canada Council's

2003 Prix de Rome for exceptional architectural talent. The \$34,000 award enables the winner to pursue independent work for one year in a Rome apartment-studio provided by the Council. "The Prix de Rome allows you to reflect on your practice and where you want it to go," says King. The University of Calgary professor will study the gates of Rome from an architectural, sociological and cultural perspective. His work will touch on such themes as the use of public space and the relationship between architecture and cultural spectacles, such as theatre and cinema. Last year's Prix de Rome winner, Marc Boutin, also hailed from Calgary.

Montreal artist Jana Sterbak is currently representing Canada at the 50th edition of the prestigious **Venice Biennale** of contemporary art with her multi-screen video installation, *From Here to There*. The work, a series of short sequences, chronicles the adventures of Stanley the Dog on the banks of the St. Lawrence River near Kamouraska. Without the benefit of ordinary narrative, visitors can observe life as experienced 35 cm off the ground by a small Jack Russell terrier. The video echoes the vocabulary of experimental cinema. From the opening day, long lines attested to the drawing power of the Czech-born artist. Sterbak's participation in the Biennale is a collaboration of the Musée d'art contemporain de Montréal, the National Gallery of Canada and the Canada Council for the Arts.

The Canada Council awarded **\$142.3 million** in grants, prizes and public lending right payments to **Canadian artists and arts organizations in 2002-03**, according to its annual report. At the same time, it calls for an increase in arts funding to meet growing challenges. "The Council needs additional financial resources... (for) the services that artists, arts organizations and the Canadian public expect it to provide," Council Chair Jean-Louis Roux says in the report. Council Director John Hobday outlined a strategy to reinforce the impact of arts funding. The principal focus is to strengthen the Council's relationships with arts organizations, arts funders and the Department of Canadian Heritage - all with a view to sustaining artistic excellence. The Council funded a total of 2,279 artists and 2,058 arts organizations in 2002-03. See www.canadacouncil.ca/council/annualreports.

For the Arts is a quarterly newsletter published by the Canada Council for the Arts. It is posted on the Council's web site at www.canadacouncil.ca

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This year's **Juno Awards**, the annual gala honouring the best of the Canadian recording industry, was also a showcase for Canada Council-supported artists. Artists who had received some Council support at some point in their careers chalked up no less than 53 nominations in a wide range of musical genres. Ten of these nominees came away winners at the Ottawa-Gatineau event. Among them, Marc-André Hamelin (classical album), James Ehnes, with Mario Bernardi and the Montreal Symphony Orchestra (solo artist with large ensemble), Les Violons du Roy (classical - vocal), Lynn Miles (roots and traditional - solo), Zubot & Dawson (roots and traditional - group) and Derek Miller (Aboriginal).

Fifteen outstanding young musicians from across Canada are vying for the loan of 10 fine stringed instruments and a fine cello bow in the largest-ever national competition held by the Canada Council's **Musical Instrument Bank**. The total value of the instruments is approximately \$14.5 million U.S. The competition for the instruments, including the Bonjour Stradivari cello valued at approximately \$4 million U.S., will culminate with live auditions by the finalists in Toronto in September.

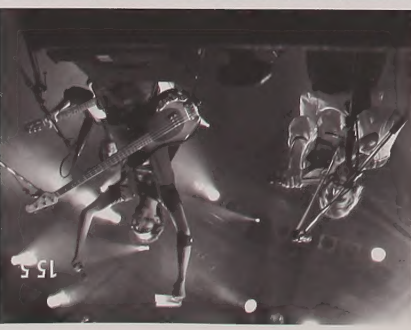
A new report on the state of Canada's orchestras has identified the core issues of governance, artistic development,

ISSN 1488-0912
PUBLICATIONS MAIL REGISTRATION NO. 1927815

Sonic Weave : la musique canadienne d'un continent à l'autre

Six groupes et artistes canadiens se sont produits, cet été, à d'importants festivals européens de musiques du monde. La tournée Sonic Weave (Monde sonore) a présentée Kid Koala, Tanya Tagaq, Gillis et Michel Devaux, Alpha Yaya Diallo, Zubot & Dawson, Tsa ainsi que les Batisses, soit le nec plus ultra des musiques roots et des musiques du monde. Pendant 17 jours, plus précisément du 28 juin au 14 juillet, ces derniers ont participé à 12 festivals et événements se déroulant en Allemagne, en Pologne, en République tchèque, en Italie et en Autriche. Le Bureau de la promotion de la diffusion du Conseil a organisé Sonic Weave afin d'ouvrir de nouveaux marchés internationaux aux musiciens canadiens. Choisis parmi 284 candidatures, les artistes de Sonic Weave forment un échantillon représentatif et actuel de l'unique sonorité canadienne des musiques folk et du monde, ainsi que des multiples influences linguistiques et culturelles, qui traversent ces musiques. Lors de leur passage en Europe, tout ce beau monde a suscité les divers intérêts d'une foule de médias, de promoteurs et d'organisateur de festivals. Les différents spectateurs de Sonic Weave ont attiré près de 80 000 personnes. Voici, croquée sur le vif, la vie de ces troubadours en tournée (pour plus de renseignements, consultez www.sonicweave.ca).

À partir de haut, puis de gauche à droite : Jesse Dawson, de Zubot & Dawson, à Rome, en Allemagne; Danyla Chahk Pouso du Tarragó (festival de musique du groupe Tsa), à Birmanshaye, en Allemagne; Mikko Pienkari et Rami Pienkari, du groupe Tsa, à Birmanshaye, en Allemagne; Jesse Dawson, de Zubot & Dawson, à Rome, en Allemagne; Danyla Chahk Pouso du Tarragó (festival de musique du groupe Tsa), à Birmanshaye, en Allemagne; Mikko Pienkari et Rami Pienkari, du groupe Tsa, à Birmanshaye, en Allemagne; Jesse Dawson, de Zubot & Dawson, à Rome, en Allemagne; Danyla Chahk Pouso du Tarragó (festival de musique du groupe Tsa), à Birmanshaye, en Allemagne; Mikko Pienkari et Rami Pienkari, du groupe Tsa, à Birmanshaye, en Allemagne.



PHÉNOMÈNES PÉRIODIQUES DE L'ÉPANOUISSEMENT CULTUREL CANADIEN

Son tout dernier numéro regroupe d'articles dont les auteurs ou les sujets réalisent d'intérêt : Günter Grass, Michael Ondaatje, P. K. Page, Amos Oz, Marie-Claire Blais, John Berger, Somerset Maugham et Zalman Yanofsky, ancien guitariste du groupe 'The Lovin' Spoonful. Cette littéraire bande à part collabore à la revue canadienne *Brick* qui célèbre cette année son 25^e anniversaire. Selon l'écrivain américain Russell Banks, si *Brick* « n'est pas la meilleure revue d'idées, elle est l'une des meilleures publiées dans le monde anglophone – elle est le point de rencontre des idées d'écrivains qui pensent et de penseurs qui écrivent [...] Pour reprendre ce que disait ma mère [...] au sujet de mes amis les plus flamboyants, *Brick* a du panache ».

Brick figure au nombre des 102 périodiques littéraires et artistiques qui reçoivent, cette année, une aide du Conseil des Arts du Canada. De ce lot, 6 revues sur 10 se consacrent à la littérature, alors que la plupart des autres périodiques portent sur les arts visuels, les arts médiatiques et les arts de la scène. Essentiellement, les périodiques de fondonnement quotidiens, qui assurent la survie de ces revues, le soutiennent financier du Conseil (de 2,7 millions de dollars) se chiffrent, en terme de lectorat, à 770 000 Canadiennes et Canadiennes qui, autrement, n'auraient pas accès à une telle dimension de la scène artistique de leur pays. De plus, cet appui favorise la solidification et la croissance d'un écosystème artistique fragile : il suscite la création de liens entre artistes et publics. Toutefois, c'est aussi, et surtout, grâce au travail intense et au talent d'auteurs et d'artistes, ainsi qu'à la bravoure et à la ténacité de quelques éditeurs et professionnels de l'édition, que ce soutien financier contribue à l'épanouissement de la culture nationale.

Du groupe des 30 périodiques de langue française subventionnés par le Conseil, la revue *Cahiers de théâtre/Jeu* (qui publiait récemment son 100^e numéro) joue sa bosse dans le milieu souvent incertain et constamment en évolution du journalisme culturel. La revue *Jeu* se consacre au théâtre et le présente sous toutes ses coutures. Elle parcourt ainsi le riche et innovateur univers théâtral du Québec, en furetant également du côté de la danse, du conte, de la performance, de l'improvisation et de bien d'autres sujets. Tout récemment, *Jeu* proposait, entre autres, des articles sur le fonctionnement d'un théâtre et sur le Festival de théâtre des Amériques, ainsi qu'une rétrospective de pièces des années 50.

Établi à Halifax, *Arts Atlantic* constitue le seul périodique sur la côte est, qui expose les publics national et international aux arts visuels de la région de l'Atlantique. La revue aborde les questions artistiques en privilégiant un point de vue « côtier ». Le prix décerné récemment à *Arts Atlantic*, par l'association des éditeurs de magazines canadiens, pour la meilleure page couverture, soulignait remarquablement le 25^e anniversaire de ce périodique.

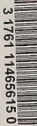
Logé à l'enseigne de la florissante scène artistique de Saskatoon, *Blackflash* s'avoue « à la fois une revue artistique éducative en ligne ». Balayant le paysage artistique et l'art électronique, salué pour sa direction artistique et sa conception, *Blackflash* a été nommé revue de l'année de la Saskatchewan.

Il existe une foule de périodiques pour satisfaire tous les goûts : *sub Terrain*, revue littéraire provocatrice (de Vancouver); *Rice Paper*, vitrine de l'art des Canadiennes d'origine asiatique (de Vancouver); *Border Crossings* (de Winnipeg), revue encensée par la critique, *Dance Current*, couverture achevée du domaine de la danse (de Toronto); *Wages*, espace ouvert aux œuvres des communautés francophones (de l'Ontario (de Toronto)); *INTER, art actuel*, rendez-vous des arts interdisciplinaires (de Québec); *Cinema Scope*, publication consacrée au cinéma indépendant (de Toronto); et *Circuit*, revue sur la musique contemporaine (de Montréal).



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UNE PUBLICATION DU CONSEIL DES ARTS DU CANADA

NUMÉRO 15 ÉTÉ 2003

POUR LES ARTS

